REFERENCES: Hummel, *Dyeing of Textile Fabrics;* George Wharton James, *Indian Basketry;* Lewis F. Day, *Art in Needle Work;* Paulson, *Art and Craft of the Needle.*

## POTTERY.

ANTOINETTE B. HOLLISTER.

THE following simple directions for making pottery are given in answer to inquiries too numerous to answer individually.

The clay used in the School of Education is purchased from A. H. Abbott, 48 Madison street, Chicago. It is, however, quite ordinary clay, such as is found in almost every state in the union, and it would be well to experiment with the clays that are near at hand before sending for this particular kind.

The clay may be kept in zinc-lined box, or, if a small quantity only is needed, in a stone jar. A thoroughly moistened cloth laid over the clay will keep it in perfect condition. Unfinished work may be kept soft by a cloth covering moistened every morning.

Before the children begin to model it is well for the teacher to have them prepare a careful drawing of the object they wish to make, and also to draw and color the design, if any, with which the object is to be ornamented. The piece of pottery in hand may then be built up of soft clay, tools being used if necessary. At this stage, when it is ready for decoration, it must not be allowed to dry.

The mineral paints come in the form of a coarse powder, which must be thoroughly pulverized in a mortar before they can be used. When pulverized, they are mixed with slip and applied to the object with a brush. Slip is made of the same clay of which the object has been modeled. The clay is softened by mixing with water, and when quite soft is squeezed through a piece of fine linen lawn.

When painted, the pottery is allowed to dry, and when perfectly dry it is fired. After the first firing the glaze is applied. The powdered glaze is mixed with water to about the consistency of cream, and into this mixture the pottery is dipped. When completely and evenly coated, it is returned to the kiln and subjected to a heat sufficient to melt the glaze. The moment at which the glaze melts is observed by watching the firing process.

# SPEECH, ORAL READING, AND DRAMATIC ART.

MARTHA FLEMING.

## THANKSGIVING EXERCISES.

FROM the subjects given out for study in the November number the children decided to represent certain features of

the following Thanksgiving festivals: the festival of the Iroquois Indians; finding of the grape by Dionysus; Greek festival; the English Harvest Home; a Bavarian harvest custom; a vintage custom of France; the first Thanksgiving in America.

Observations were made, stories read, and poems studied by the children on these subjects until they were thoroughly in the spirit of the people and the times that they were to represent. These were followed by discussions and plans for presentation. Many of their plans the children found it impossible to represent with our limited space and meager appointments. Where dialogue was necessary, they wrote it. They also discussed the staging of their work and helped to costume the characters.

The program opened with music by the school: "I Will Praise Thee" and "Come Thou, Almighty King." The Feast of the Tabernacles. Reading: law of God to the children of Israel, Lev. 23: 39–43. Singing of "We Plow the Fields," by the school, followed by a short prologue, which may be taken, in the main, from the article on Thanksgiving in the November issue.

THE IROQUOIS FEAST.

On a stage, covered to resemble green grass, a fire is burning. Indians and squaws are about it in a circle. The priest comes forward to the fire, thanks the Great Spirit for the plentiful harvest of fruits and for the fish in the water and the game in the forests. He then throws tobacco on the fire, praying that his words may ascend as do the smoke and flames.

The curtain is drawn and rises again upon the same setting; the squaws are sitting on the ground beating time; the men enter, dancing to this weird music, and circle about the fire. During this dance one squaw after the other offers a short prayer to the Great Spirit.

FINDING OF THE GRAPE BY DIONYSUS.

Dionysus enters and moves gracefully through the trees which are set in the background. He is speaking of the autumn and its beauty. One of the trees is covered by a grape vine on which the purple clusters are hanging. He stops to rest by this tree, and as he leans against it he presses one of the bunches with his shoulder, and the juice of the fruit stains his arm. He turns, touches the crushed fruit with his finger and tastes, cautiously at first, then over and over again, and he finds that it is sweet and apparently wholesome. He looks at the tree and sees that it is covered with this vine and the berries.

Next he examines the soil in which it grows; he picks a bunch and begins to eat.

Silenus is now heard calling to Dionysus. He soon appears in the background. Dionysus goes to meet him and shows him the grape and the tree, then plucks a bunch and offers it to him; during this time they talk together about the fruit. They call the nymphs, who come running on; Dionysus shows them the grape and the tree. The nymphs study the tree and the fruit, and, seeing Dionysus and Silenus eating, they ask for some. Dionysus carries a cluster of grapes high above his head, playfully holds the nymphs off and runs away, followed closely by the company. At last he mounts a fallen tree, holds the grapes above their grasp, and they strive to reach them. Meanwhile the satyrs have appeared in the background, and, seeing the nymphs catching in their mouths the drops of juice which fall from the hands of Dionysus, they scramble up, and rudely tumble each other about in an effort to get a taste of the juice.

Here Dionysus finds in surprise that the bunch is squeezed dry; he shows it to them, and all run to the tree for more. The nymphs and satyrs watch. Dionysus gives each one some of the grapes; all eat with great enjoyment, the satyrs playing tricks on each other with the grapes. The nymphs propose to take some of them home, and one runs for a basket, the others eating and watching. Dionysus fills the basket, one of the nymphs holding it, and at the same time speaking praise to Dionysus. Dionysus moves off the stage, the nymphs dance after him, chanting a song of praise. The satyrs, still munching grapes, move off clumsily.

### THE GREEK FESTIVAL.

In the center of the stage is a mound of sod which two men are piling up into an altar. As they work they speak of the abundant harvest and of the ceremonies of the day. When the altar is completed two young women advance, carrying wreaths, vines, and flowers, with which they decorate the altar. The men lay on their offerings of fruit and wine. Soon they hear the approaching procession, and all move off to join it. The procession is led by young women dancing to the sound of cymbals and the flute. They are followed by children, men, and women. Each carries an offering and bears a torch or a staff tipped by a pine cone. As they dance about the altar they lay upon it their offerings. The priest, attended by little children, advances slowly from the background; he arranges upon the altar the offerings, pours a libation of wine, and kindles the sacred fire, and then offers up a prayer of thanksgiving. All the people raise their hands and express in movement and attitude their thanks to the gods.

### THE ENGLISH HARVEST HOME.

Before the curtain rises, the merry voices of the harvesters are heard singing, "Jog on, jog on." The scene opens on a harvest field. The children

are gaily dressed in the country costume of about the sixteenth century. At one side of the stage is a cart of which the back part only is visible. The cart is being piled with grain. Two men are tossing the bundles of grain up to the one on the cart who is building the load. Others are scattered about the field, tying the bundles and carrying them to the wagon. The women are raking the scattered straws and grain together. Some children are near, making wreaths. All work this way until the song is finished, when one suddenly darts across the stage, picks up a bundle, holds it high over his head, and cries: "The last sheaf! The last sheaf!" All cheer, and the sheaf is set in the middle of the field. The harvesters arrange themselves on one side of the stage and begin to throw rocks and sticks at the sheaf, and the one who knocks it over is proclaimed leader of the games. The queen of the harvest is then chosen. One of the girls is named by acclamation, led out, crowned, carried by the boys to the cart, and placed upon it. Around her they pile their fruits and flowers. The games now begin. The queen watches and finally rises to cheer the players. These games are followed by an old English dance, led by the leader of the games and the queen.

### A VINTAGE CUSTOM OF FRANCE.

(The scene is laid in a vineyard, the foliage of which was made by the children of paper and wire. The poles were made in the manual-training room.)

First a boyish face appears in the background, peering cautiously around. When he sees that no one is there, he comes in and looks about through the vines. Finding no one, he calls in French to his comrades to come. A troop of children now comes upon the stage, peering about and running out and in among the grape vines. At last one cries "*jouons* 'Sur le pont d'Avignon.'" (See French outline in October number.) This play consists of singing, dancing, and pantomime. In an interval of the play the song of the vintagers is heard in the distance, it comes nearer and nearer, and the children scamper quietly away, and the vintagers enter. First the girls appear with baskets, each girl takes one row of grapes, singing as she works. The men now come on with large baskets on their backs. Each girl empties her basket into one of these, and all are carried to a vat which has been placed at one side of the vineyard. Soon the vines are cleared, and the men begin to search them to see if any grapes have been left ungathered. The girls watch anxiously, for, should a bunch be discovered, the forfeit is a kiss taken by the finder from the one who missed the grapes. One of the men holds up a bunch, and there is a scream of delight on one side and of dismay on the other. A race for the forfeit ensues. The curtain drops before the girl is caught, and the rest is left to the imagination of the audience.

### A BAVARIAN HARVEST CUSTOM.

The scene opens upon a stage, in the center of which one sheaf of grain is standing. A priest enters, reading. He moves slowly across the stage,

pauses in front of the sheaf, lifts his hand in blessing, walks on, and seats himself on the opposite side. A woman now enters, sister of the priest and a teacher from Bayreuth. She has come to visit her brother and is looking for him. She almost stumbles over the solitary sheaf; the sheaf seems to surprise her. Soon she sees her brother, and after the greeting is over she inquires about this sheaf. He explains that it is the custom of the people to leave one sheaf in each field for the poor. As they talk, the farmer approaches. The priest introduces his sister and asks the farmer to explain to her more fully about this sheaf. All the conversation is carried on in German. The farmer soon leaves to prepare, as he says, the food and drink for the feast that is held at the close of the harvest about this sheaf.

The harvesters enter, singing "Wir pflügen und wir streuen." After the song is finished, the farmer makes a speech, thanking the laborers for their faithful work, and promising to dedicate a candle to the holy saint who has helped them to gather the grain. He calls them to be merry and to dance and sing and eat about the sheaf that is to be left for the poor. In this dance they are led by the farmer and the priest's sister. After the dance they all seat themselves about the sheaf, and when the curtain drops the farmer is passing about the bread and sausage and drink.

### THE FIRST THANKSGIVING IN AMERICA.

#### SCENE I.

(*Scene:* Fort at the back of the stage and to one side. Plymouth village street suggested by a background made by the children.)

When the curtain rises, a weary sentinel is pacing up and down. He pauses often and looks and listens. Presently he hears a soft, bird-like whistle, which, after a moment, is repeated. The sentinel recognizes it as the Indian call and gives the alarm. Soon the soldiers from the fort, the governor, elder, and other Puritans are with him on the stage. The Indian whoop is heard close at hand, and Massasoit, Samoset, Squanto, and other Indians appear, bearing presents for the Puritans. They are received and welcomed by the governor. The soldiers build a fire; all seat themselves about it, and the pipe of peace is smoked. They now proceed to entertain each other with games, in which both Indians and Puritans take part. High jumping, racing, and arrow-shooting are followed by a drill of Miles Standish's men. The race is first between two white men, then between two Indians, and lastly between the victors in the two first races. The jumping is managed in the same way, the lookers-on announcing the victor. The governor rises, and the party breaks up.

#### SCENE II. THE FEAST.

When the curtain rises, Priscilla and the other women are busy at a long table, which they are loading with all the things prepared for the feast. (The

pumpkin pies used in this feast were baked by the children themselves in the home-economics room.) As they work, they talk together of the preceding winter, which had been so bitter, of their home in England, of the plentiful harvest that has just been reaped, and of the friendly Indian, Massasoit, and his braves, for whom this feast is being prepared.

When the table is set, Governor Bradford enters with Massasoit. Miles Standish, the Puritans, and the Indians enter and place themselves about the table. As they stand, the Puritans sing the one hundredth psalm to the tune of "Old Hundred." The curtain falls upon the feast.

A week before Thanksgiving the children were asked to bring their Thanksgiving offering of fruits, game, and other foods to the school to be distributed among others not so well provided for as they themselves. Our program closes with the presentation of these gifts. The children of the kindergarten and the first and second grades, appropriately costumed, crowned and decorated with autumn leaves, approach from the back of the room, bearing their gifts in dishes of gold, silver, and pewter. They are led in by two young girls, each bearing a sheaf of wheat. A figure, costumed to suggest Abundance, receives these gifts, and piles them up in an artistic way on the stage. After the presentation they group themselves about their offerings, and the whole school sings "Come, Children, Lift Your Voices." This is followed by the singing of the Doxology.

The music was under the direction of Miss Goodrich, Mrs. Bradley, and Miss Payne. The dances were arranged and taught by Miss Crawford.

Each grade teacher has presented her own subject and directed the children's study and plans. Herr Prokosch directed the study of the Bavarian harvest customs by the seventh grade, the dialogue and songs being in German. Mlle. Ashleman has directed the study of the French vintage scene by the fourth grade and the pedagogic class, the dialogue and songs being in French.

### CHRISTMAS EXERCISES.

(Arranged by Mr. Duncan, Miss Goodrich, and Miss Fleming.)

The thought underlying our Christmas exercises is the triumph of light over darkness, of good over evil, of life over death.

Early peoples realized in story and in festival their joy in the turning back of the sun, the fount of life. The first part of the program is devoted to the solar myths of the Scandinavian, Celt, Greek, and Egyptian, given, not chronologically, but in the order of their deeper meaning.

The second part tells the story of the birth of Christ, the Sun of Righteousness, who came to irradiate the darkness of men's souls, the spiritual analogue of the material fact.

The third part is a summary (1) of the remotest past, personified here by the primitive types of hunter, shepherd, and farmer; and (2) of historic times, personified by types of the civilizations of the three continents, Asia, Africa, and Europe. Each brings his special gift to the present, to the child of today.

At the feet of the child of the present are laid all the accumulated treasures of the past, the hunter bringing the courage acquired through generations of strife with beast and man; the shepherd, the sweetness and patience born of long watching and loneliness and tender care of his flock; the farmer, the practical wisdom, foresight, and providence that come of knowledge that what a man sows that shall he also reap.

The three kings present their gifts. Asia brings his bibles (all our religions are from the East); Africa, his art (was he not the master of Greece and Rome?); and Europe, represented by Julius Cæsar, his great conception of world-citizenship.

The mother voices her hopes for her boy, acknowledges indebtedness to all the past, and corresponding responsibilities, and invokes the help of teachers and of all good men and women.

The Christmas program, as planned at present, is as follows:

PART I.

"Glory to God in the Highest."
"Joy to the World," sung by the entire school.

*Chorus.*

SCENE I.— Story of Balder.
SCENE II.— Story of Cuchulainn.
SCENE III.— Story of Apollo.
SCENE IV.— Story of Osiris.

PART II.

Soprano aria, "How Beautiful," from "Messiah" - - - *Händel*
Reading of the prophecies of the Christ from the Old Testament.
Reading of the birth of Christ from Luke 2:8–14.
Soprano aria, "I Know that My Redeemer Liveth" - - - *Händel*

PART III.

THE PAGEANT OF HISTORY.

*Chorus.*

SCENE I.— The Hunter.
SCENE II.— The Shepherd.
SCENE III.— The Farmer.
SCENE IV.— The Three Kings. { Asia. Africa. Europe.

*Chorus.*

The Mother and Child.
Trio, "Lift Thine Eyes," from "Elijah" - - - - *Mendelssohn*
Music, "O Come, All Ye Faithful," sung by the entire school.

PART IV.

THE CHRISTMAS PARTY.

The first and second grades will entertain the other children with a pantomime of "The Night Before Christmas."
The music used at this party is outlined in this number by Miss Goodrich.

Between Parts III and IV there is an intermission of an hour, during which an exhibit of the handwork of the school is inspected.

## MUSIC.

HELEN GOODRICH.

THE Christmas program, so far as it can be planned at this time, is as follows:

PROGRAM.

March from "Athalie" - - - - - - - - *Mendelssohn*
{ Sentence, "Glory to God in the Highest" - - - *Crosby Adams*
{ Hymn, "Joy to the World."

PART I.

"Balder the Beautiful" - *Eleanor Smith*, "Songs of Life and Nature"
Harp music during the Celtic myth-play.

PART II.

Soprano aria, "How Beautiful," from "Messiah" - - - *Händel*
Soprano aria, "I Know That My Redeemer Liveth" - - - same

PART III.

Trio, "Lift Thine Eyes," from "Elijah" - - - - - *Mendelssohn*
Hymn, "O Come, All Ye Faithful."

THE CHRISTMAS PARTY.

"Gather Around the Christmas Tree" - "Songs of Life and Nature"
SUNG BY THE SCHOOL.
"In Another Land and Time"
*Eleanor Smith*, "Songs for Little Children," No. 1
"Christmas at the Door" - - - - - - - *Reinicke, ibid.*
"Santa Claus" - - *Reinicke*, "Songs for Little Children," No. 2
SUNG BY THE PRIMARY GRADES.
"God Rest Ye, Merry Gentlemen."
"We Three Kings of Orient Are" - - *Eleanor Smith* (not published)
"The Star of Joy" - - - *Brahms*, "Songs of Life of Nature"
SUNG BY THE GRAMMAR GRADES.
"Old Christmas" - - *Lorraine*, "Modern Music Series," Book II
SUNG BY THE SCHOOL.

The opening sentence will be followed by a short modulation, leading without a break into the hymn "Joy to the World." This hymn has directness and force in both words and music, and is well adapted to the needs of children in other respects. The effort in the teaching of hymns is directed chiefly toward securing intelligence in the text and such breadth of rhythmical effects as children's voices permit. "Joy to the World" will be sung rather rapidly, the tempo being decided by the length of the shortest notes, which must be sung clearly and smoothly. The enunciation must be sharp, and the whole text "declaimed" in a manner which will bring the hymn out brilliantly.

The party will open with a little program of Christmas songs. Several considerations make the arrangement in groups and at the beginning of the party advisable. The excitement of the Christmas tree, the gifts, the dancing, and the games render concentration difficult. Singing is not at present an independent, spontaneous, necessary means of expression to the children. It has been to most of them a species of pleasant exercise, far removed from clear thought or strong feeling; and only in so far as it becomes this necessary and spontaneous means of expression, and the spirit of the whole school grows more and more conformed to the law of love, will the social gatherings prove really in need of beautiful music. Now the poorest waltzes and two-steps, ending with a bout at badly written, foolish college songs, seem to satisfy us for all social occasions, but, if the music is to be put upon a basis

which makes it fit to be a part of the school work, some radical changes must come.

The arrangement in groups provides for an accumulation of interest in both singers and audience, the distinctly musical advantage consisting in the possibility of certain contrasts and progressions in the feeling of the songs which enhance the effect of each song. The primary grade children sing first a very simple, steadily moving little hymn, which quiets them and fixes the attention. This is followed, not by a violent contrast, but by a song which has a more decided forward movement and added interest, preparing the way for the Santa Claus song at the end, which is full of merriment, forming a kind of climax natural to the little children. The older children begin with a cheerful and tender little song, "God Rest Ye, Merry Gentlemen;" this is followed by the stately, "We Three Kings of Orient Are," leading up to a climax in the "Star of Joy," which has breadth and strong religious feeling. The accompaniment is very full on the *tutti*, with certain octaves in the bass which add depth and strength to the whole. The song must be sung with dignity and a sense of the enthusiasm which pervades it, or not at all.

At the end of the day's festivities we shall sing the jolly, but also thoughtful and affectionately disposed little song, "Now He Who Knows Old Christmas." This is simple enough for the smallest children to sing, and is a favorite with both old and young. It represents fairly the type of Christmas spirit of our community at present, and brings us all together once more at a common center from which we finally disperse for the holidays.

The music incidental to the dramatic part of the program will be described in the January COURSE OF STUDY in connection with Miss Fleming's outline.

## KINDERGARTEN THEORY.

BERTHA PAYNE.

### REVIEW FOR OCTOBER.

A STUDY of plays and games was made with the purpose of finding the elements most attractive, and of determining some of the educational features.

Each student contributed a list, and analyzed and classified the games in three ways: (1) as to elements of charm, (2) as to disciplinary value, (3) as to age to which best suited. In this way about fifty games were discussed and studied. The following illustrations show the mode of grouping:

"Follow the Leader." Interest — competition, physical action. Value — bodily control, measure of strength and skill. Age — seven to twelve years.

"Drop the Handkerchief." Interest — physical action, competition, surprise. Value — alertness, control, exercise. Age — six to twelve years.